

Madrigals

Book I *For Music*



Texts: Oscar Wilde

Music: Clive Strutt

ES Verlag



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Book I *For Music*

Clive Strutt

Comprising five madrigals scored for SATB (either soloist or a small chorus) and composed in 1967, all are to texts by Oscar Wilde. The first piece *From Spring Days to Winter* is also the longest, and was inscribed by the composer to the memory of Marie-Françoise Vouga ('Zouzou'), a young French woman, who died in a skiing accident on 12th February 1972, in the Swiss canton of Valais, aged 25.

The frontispiece coloured illustration is a reduction of a specially commissioned painting by Chloe Brayn (1969), based on Madrigal No. 2, and entitled *Le Panneau*.

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No. 1 "From Spring Days to Winter" (For Music) (6' 33")

Allegro (mm ♩ = ca. 80)

S
In the glad Spring - time, when leaves were green, —

A
In the glad Spring, — when

T
In the glad Spring, — when

B
In the glad Spring, — when

(half-bar)

(half-bar)
(cresc.) — f — mp

leaves were green, — O mer —

leaves were green, — O

leaves were green, — O

(half-bar)

S

A

T

B

ri-ly the thro

mer ri-ly

mer ri-ly

S

A

T

B

I sought a-

stle sings a-

the thro---stle sings a-

the thro---stle sings a-

Handwritten musical score for the first system, featuring four staves. The lyrics are: -mid the tan-...-gled sheen, Love. The music includes dynamic markings such as *f*, *dim.*, *mf*, *sf*, and *pp*. The notation includes various musical symbols like notes, rests, and slurs.

Handwritten musical score for the second system, featuring four staves. The lyrics are: whom mine eyes had ne-ver seen, Love, ne-ver seen, Love. The music includes dynamic markings such as *crescendo*, *f*, *sf*, *dim.*, and *mf*. The notation includes various musical symbols like notes, rests, and slurs.

Handwritten musical score for the third system, featuring four staves. The lyrics are: Ne-ver seen, the glad the glad O the Glad. The music includes dynamic markings such as *mf*, *dim.*, *p*, *pp*, *cresc.*, and *molto*. The notation includes various musical symbols like notes, rests, and slurs.

Handwritten musical score for the first system. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are "glad", "dove", and "has". The dynamics are marked as *f*, *decrescendo*, *poco a poco*, and *mp*. The tempo is marked as *decrescendo*.

Handwritten musical score for the second system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are "gold" and "has gold". The dynamics are marked as *crescendo*, *poco a poco*, and *f*. The tempo is marked as *crescendo*.

Handwritten musical score for the third system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The lyrics are "en wings, gold-en". The dynamics are marked as *dim.*, *mf*, and *poco a poco*. The tempo is marked as *diminuendo*.

Un poco meno mosso,
e mezzo voce
(mm d = ca. 60)

Handwritten musical score for a vocal and piano piece. The score is written on ten staves. The first staff is a blank treble clef. The second staff is a vocal line with lyrics "winds gold-en wings. Bet-ween the" and dynamic markings "(dim.)", "p", and "cres.". The third staff is a piano accompaniment line with lyrics "winds, gold-en wings. Bet-ween the" and dynamic markings "(dim.)", "p", and "cres.". The fourth staff is a vocal line with lyrics "Bet-ween the blos-soms red and white,". The fifth staff is a piano accompaniment line with lyrics "Bet-ween the blos-soms red and". The sixth staff is a vocal line with lyrics "blos-soms, blos-soms red and". The seventh staff is a piano accompaniment line with lyrics "blos-soms red and white,". The eighth staff is a vocal line with lyrics "the blos-soms red and white.". The ninth staff is a piano accompaniment line with lyrics "white, the blos-soms red and white.". The tenth staff is a vocal line with lyrics "red and white.".

Tempo come primo,
e pieno voce (mm d=ca. 80)

- 6 -

O mer--

O mer--

O mer--ri-ly

ri-ly the thro--

the thro--stle

ri-ly the

the thro-stle

stle sings, the thro-stle

sings; mf dim.

-7-

Un poco meno mosso, e mezzo voce
(mm ♩ = ca. 60) *dolcissimo*

thro---stle sings; my Love first came in-to my
sings; my Love first came in-to my
sings;
(dim) --- mp

(part bar)
sight, O per-fect vi-----sion of de-light,
sight, O per-fect vi-----sion of de-light,
O per-fect vi--sion,
O per-fect vi-----sion

mf
O per-fect, per-fect, per-----
mf
O per-fect, per-fect, per-----fect
(cres.) mf
O per-----fect, per-fect vi-----
of de-light, O per-----fect, per-----fect vi-sion

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "fect vi-sion of de-light, vi--sion of de- vi--sion of de- light, vi--sion of de- sion of de-light, vi--sion of de- of de-----light, vi--sion of de-". The music is in a key with one sharp (F#) and a 4/4 time signature. There are various musical notations including notes, rests, and dynamic markings like *p* and *mf*.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "-light. O the glad The glad The glad". There are performance instructions: "Tempo come primo (mm d = ca. 80)" and "pieno voce.". The music continues with various notes, rests, and dynamic markings like *mf*, *ff*, and *p*.

Handwritten musical score for the third system. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Dove Dove has gold Dove". The music continues with various notes, rests, and dynamic markings like *ff* and *p*.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics "has gold-en wings,". The middle staff is a piano accompaniment line. The bottom staff is a bass line with lyrics "has gold-". Dynamic markings include *mezzo f* and *dim.*.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics "gold-en wings, gold-en". The middle staff is a piano accompaniment line. The bottom staff is a bass line with lyrics "gold-en".

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line with lyrics "wings, gold-en wings, gold-en". The middle staff is a piano accompaniment line. The bottom staff is a bass line with lyrics "gold-en wings, gold-en". Dynamic markings include *mp* and *f*.

dim. *pp* wings. The yel-low ap-ples glow'd like

gold-en wings. The yel-low ap-ples glow'd like

wings. The ap-ples glow'd like

wings. The ap-ples glow'd like

cresc. *sf* fire, glow'd like fire, like fire, fire, like fire, glow'd

cresc. fire, glow'd like fire, glow'd like fire, like fire, like

cresc. *sf* fire, like fire, glow'd like fire, glow'd, glow'd

cresc. *sf* fire, like fire, glow'd like fire, glow'd like

sf poco a poco accel. ---

like fire, glow'd like fire,

fire, the yel-low ap-ples

like fire, the yel-low ap-ples glow'd

fire, like fire

(half-bar) (accel.)

glow'd like fire, like

glow'd like fire, glow'd like fire.

like fire, glow'd like fire.

glow'd like fire.

(accel.)

A Tempo (mm d=80) ff

fire.

O Mer

O Mer

mer

ri-ly the

ri-ly the thro--

ri-ly the thro--stle sings,

thro--stle sings

(part-bar)

stle

Mer--

the thro--

sings, the thro-stle sings, sings,

ri-ly the thro--stle sings, sings,

stle sings,

Handwritten musical score for voice and piano, page 13. The score is written in G major (one sharp) and 4/4 time. It features a vocal line and three piano accompaniment staves.

Lyrics:

O Love too great for lip or lyre, too
 O Love, too great for lip
 O Love, too great for lip
 O Love, too great for lip
 great for lip or lyre, blown rose of
 or lyre, blown rose, blown rose
 or lyre, blown rose, blown rose
 or lyre, blown rose
 love and of de-sire; blown rose of love and of de-sire;
 blown rose of love and of de-sire;
 O

Dynamic Markings:

- pp* (pianissimo)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- dim.* (diminuendo)
- f* (forte)

Performance Notes:

- Handwritten notes above the vocal line indicate phrasing and dynamics: "cresc. mf dim. mp".
- Handwritten notes above the piano staves indicate phrasing and dynamics: "cresc. f 3 dim. mf".
- Handwritten notes below the piano staves indicate phrasing and dynamics: "dim. p".
- Handwritten notes above the piano staves indicate phrasing and dynamics: "f cresc.".
- Handwritten notes below the piano staves indicate phrasing and dynamics: "p cresc.".

The glad Dove

The glad

cresc. --- ff

the glad dove

has gold--en wings

Dove has gold-

has gold-----en

has gold wings, en, gold- wings, gold-

meno f sfz dim. pp senza vibr.
gold--en wings, gold--en, gold-en
dim. pp senza vibr.
en wings, has gold-en wings, gold--en
dim. pp senza vibr.
en wings, has gold-en wings, gold--en

Lento (mm 1=80) sempre senza vibrato
But now with snow the tree is grey.
wings. Ah! how
wings. Ah! how
wings.

with snow the tree is grey.
sad--ly, how sad--ly the thro--stle sings, Ah!
sad--ly, how sad--ly the thro--stle sings, Ah!
Ah! how

(vibrato ad lib.)
the thro--
(vibrato ad lib.)
how sad-----ly now the thro--
(vibrato ad lib.)
how sad-----ly, Ah! how sad--
sad-----

stle sings. Ah!
stle sings, the thro--stle
ly the thro--

Handwritten musical score for a song, page 17. The score is written on ten staves, with lyrics in German. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "sad---ly now the thro-stle sings, sad---ly", "stle sings sad---ly", "sings. My love is dead,", "sings. My love is dead, dead,", "My love is dead, dead, O well-a-day, O", "sings. My", "dead, my love is dead. See, See,", "well-a-day my love is dead. See, see,", "well-a-day my love is dead. See, see", "love is dead, dead, O well-a-day. See, see". Dynamics include *f* (forte) and *mp* (mezzo-piano). There are also some handwritten annotations like (h) and (4).

at her si-lent, si-----lent feet, I lay a dove,
see at her si-lent feet, I lay a dove,
at her si--lent feet, I lay a dove
see a dove, a dove, a dove,
a dove with bro-----ken wings,
a dove with bro-----ken wings,
with bro-----ken wings,
a dove with bro-----ken wings,
Ah! Love, Ah! Love that thou wert slain
Ah! Love, Ah! Love, slain
Ah! Love, Ah! Love, slain
Ah! Love, Ah! Love, slain

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are "fond dove, fond dove, re-turn a-gain." The score includes dynamic markings: *cresc.*, *f*, *sf dim.*, and *ppp*. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The lyrics are written below the notes, with "re-turn" and "a-gain." connected by a long horizontal line.

cresc. *f* *sf dim.* *ppp*
fond dove, fond dove, re-turn a-gain.

cresc. *f* *sf dim.* *ppp*
fond dove, fond dove, re-turn a-gain.

cresc. *f* *sf dim.* *ppp*
fond dove, fond dove, re-turn a-gain.

cresc. *f* *sf dim.* *ppp*
fond dove, fond dove, re-turn a-gain.

BOOK I "For Music", by Clive Strutt, to texts by Oscar Wilde

No. 2 FANTAISIES DÉCORATIVES I: "Le Panneau" (2' 51")

Allegro vivace (mm d. circa 132) (Tempo I^{mo})

f

S Un-der the rose-tree's danc-----ing

A ----- Un-der the rose -----

T -----

B Un-der the rose-tree's danc-ing shade, ----- there

shade, ----- there stands a lit-tle i-vo-ry girl,

-----tree's danc-----ing shade there stands a lit-----

stands a lit-tle ----- i-vo--ry girl, -----

pull-ing the leaves of

tle iv---o--ry girl,

pink and pearl with nails of jade.

leaves of pink and pearl with nails of po--lish'd jade.

Tempo II° - $\text{♩} = 66$

pale green nails The

of po--lish'd jade.

The red leaves fall

The red leaves fall

red leaves fall up-on the mould. The white

The red leaves fall up-on the mould. The white

(part-bar)

up--on the mould one by one, down to a
 up--on the mould one by one, down to a
 leaves flut-----ter one by one
 leaves flut-----ter one by one

mp
dim.-----*mp*
dim.-----*mp*

2=3 *2=3* *2=3*

(part-bar)

blue bowl where the sun like a
 blue bowl where the sun like a
 down to a blue bowl where the sun
 down to a blue bowl where the sun

p *cresc.*-----*f*
cresc.-----*f*
cresc.-----*f* *dim.*-----
cresc.-----*f* *dim.*-----

(part-bar)

great dra-----gon writhes in gold.
 great dra-----gon writhes in gold, the
 like a great dra-
 like a great dra-

dim.-----*p*
dim.-----*p*
cresc.-----*f*
cresc.-----*f* *dim.*-----

mp *mp* *mp*

← d. = d. → Ten. I^o

(part-bar)

The white leaves float up-on the air, the
white leaves float up-on the air, the red leaves
the white leaves float up-on the air, the

Handwritten annotations: *p*, *dim.*, *mf*, *cresc.*

red leaves flut-ter id-ly down, some fall up-on her yel-low
flut-ter id-ly down some fall up-on her
red leaves flut-ter id-ly down. fall

Handwritten annotations: *mf*, *dim.*, *f*

gown, and some up-on her ra--ven hair. She
yel-low gown and some up-on her ra--ven hair. She
up-on her ra--ven hair.

Handwritten annotations: *dim.*, *Tempo II*, *mf*, *p*

4 = 3

cresc. --- 2 ---

takes an am---ber lute and sings, and

takes an am---ber lute and sings and

mp She takes an am-----ber

mp She takes an am-----ber

(part-bar) --- mf dim. --- p

as she sings a sil-ver crane be-gins his scar-let

as she sings a sil-ver crane be-gins his scar-let

mf lute and sings. mf And as she sings a

mf lute and sings. mf And as she sings a

(part-bar) cresc. --- mf dim. --- p cresc. ---

neck to strain and flap his wings, flap his

cresc. --- mf dim. --- p cresc. ---

neck to strain and flap his wings, flap his

pp crescendo --- f

sil-ver crane be-gins his scar-let neck to strain and flap his

pp crescendo --- f

sil-ver crane be-gins his scar-let neck to strain and flap his

(cresc.) *f* dim. bur-nish'd me--tal wings;

(cresc.) *f* dim. bur-nish'd me--tal wings;

dim. bur-nish'd me--tal wings; she

dim. bur-nish'd me--tal wings; she

cresc. 2 1 she takes a lute of

2 she takes a lute of

f 4 = 3 *cresc.* takes a lute of am-ber bright, *mp* a

f *cresc.* takes a lute of am-ber bright, *mp* a

f dim. 2 am-ber bright, and from the thick-et where he lies,

f dim. 2 am-ber bright, and from the thick-et where he lies,

cresc. 2 *f* lute of am-ber bright, and from the thick-et where he

cresc. 2 *f* lute of am-ber bright, and from the thick-et where he

mf and from the thick-et where he lies her lov-er with his *cresc...*
mf and from the thick-et where he lies her lov-er *cresc...*
 (non cresc.) lies her lov-er with his al--mond eyes watch-es her
 (non cresc.) ties her lov-er with his al---mond eyes watch-os her

(part-bar) al--mond eyes watch-es her move dim. ments in de-
 al---mond eyes watch-es her move dim. ments in de-
 move --- ments, watch-es her move --- ments in de-
 move --- ments, watch-es her move --- ments in de-

$\leftarrow d. = d. \rightarrow$ Tempo I^o (mm d. \rightarrow = 132)
 -light. And now she gives a cry of fear and *sfzp*
 -light. And now she gives a cry of
 -light. And now she gives
 -light. And now she gives

Handwritten musical score for voice and piano. The score is written on ten staves, with lyrics in English. The key signature is one sharp (F#), and the time signature is 12/8. The score includes dynamic markings (p, f, mp, cresc., mf) and tempo markings (Tempo II°).

Lyrics:

ti---ny tears, be-gin-to
 ti-ny tears-be-gin to start; a thorn has wound-ed with its
 fear and ti-ny tears be-gin to start
 a cry of fear and ti-ny tears be-gin to start a
 start
 dart the pink-veined sea-shell of her ear.
 A thorn has wound-ed her ear.
 thorn has wound-ed her
 (part-bar) And now she laughs a
 And now she laughs a
 And now she laughs a
 ear. And now she laughs a

Handwritten musical notation includes notes, rests, and bar lines. The score is written in a cursive style.

mf mer-----ry note, and now she laughs a mer-ry note.

mer-ry note. There has fall-en a pe-----tal of the

mer-ry note. There has fall-en a pe-----tal of the

mer-----ry note, and now she laughs a mer-ry note.

There has fall-en a pe---tal, a pe-tal of the rose, just

rose just where the yel-low sa-----tin

rose just where the yel-low sa-----tin

There has fall-en a pe---tal, a pe-tal of the rose, just

mf where the yel-low sa-tin shows the blue--veined flow-----er of her

shows, shows the blue-----veined flow-er of her

shows, shows the blue-----veined flower of her

where the yel-low sa-tin shows the blue--veined flow-----er of her

cresc.

cresc. f dim.

cresc. f dim.

dim.

dim.

cresc.

Tempo I^o

← d. = d. → (d. = 132)

throat; with pale green nails of po-lish'd jade

throat;

throat; with pale green nails of po-lish'd jade,

throat; with pale green nails of po-lish'd jade,

(part-bar)

there

pulling the leaves of pink and pearl

pulling the leaves of pink and pearl there

stands a lit-tle i-vo-ry girl

cresc.

Un-der the

there stands a lit-tle i-vo-ry girl

stands a little i-vo-ry girl

Handwritten musical score for the piece "un-der the rose-tree's shade". The score is written on four staves. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The music is in 4/4 time. The tempo is marked "moderato" (implied from the context of the second piece). The dynamics are marked as *mf*, *cresc.*, *f*, *dim.*, and *p*. The lyrics are written below the staves: "un-der the rose-tree's shade." on the first staff, "rose-tree's danc-----ing shade." on the second staff, "Un-der the rose--tree's shade." on the third staff, and "un-der the rose-tree's danc--ing shade." on the fourth staff.

BOOK I "For Music", by Clive Strutt, to texts by Oscar Wilde

No. 3 FANTASIES DÉCORATIVES II: "Les Ballons" (2' 29")

Handwritten musical score for the piece "A--gainst these tur-bid tur-quoise skies". The score is written on four staves. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. The tempo is marked "Moderato (mm $\text{♩} = 63$)". The dynamics are marked as *mp*, *poco a poco cresc.*, *mf*, and *cresc.*. The lyrics are written below the staves: "A--gainst these tur-bid" on the first staff, "A--gainst these tur-bid tur-quoise skies" on the second staff, and "A--gainst these tur-bid tur-quoise skies, these" on the fourth staff. The score includes a copyright notice: "©1967 Clive Strutt. All Rights Reserved."

mf

tur-quoise skies, the light and lu-mi-

leggiemo

the light and lu-mi-nous bal--

legg.

tur-quoise skies, the light and lu-mi-nous,

-nous bal-loons dip and drift like

-loons dip and drift

leggiemo

light and lu-mi-nous bal-loons dip

cresc.

sa-tin moons

cresc.

like sa-tin moons, like sa-tin moons

p cresc. f

Like sa-tin moons, like

and drift *legg.* like sa-tin

drift like sil-ken but-ter-
drift like sil-ken but-ter-flies
sa-tin moons, drift like
moons

dim. Accelerando cresc. f
flies. Reel with
mf dim. cresc. Reel with ev'ry win-dy
dim. cresc. sil-ken but-ter-flies. Reel with ev'ry win-dy
cresc. Reel with ev'ry wind-y

(accl.) - Allegro di molto (d=96)
ev'ry win-dy gust; rise
gust, with ev'ry win-dy gust; rise,
gust rise and reel like
gust, with ev'ry win-dy gust; rise and

and reel like danc-ing girls,
rise, rise and reel like danc-ing girls,
danc-----ing girls, rise and reel like
dim. reel like danc-----ing girls

(half-bar)
Float, float like strange trans-pa---rent pearls,
float like strange
danc-ing girls, float like strange trans-par---ent pearls,

trans-par-----ent pearls, fall and float,
trans--par--ent pearls, fall and
Fall and float

Allargando - - - -

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "float like sil-ver dust,". The second staff is a vocal line in treble clef with the lyrics "float like sil-ver dust.". The third staff is a piano accompaniment in treble clef with the lyrics "like sil-----ver dust,". The bottom staff is a piano accompaniment in bass clef. The tempo marking "Allargando" is written above the first staff.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are "sil-----ver dust. Now to the low leaves". The second staff is a vocal line in treble clef with the lyrics "Now to the low". The third staff is a piano accompaniment in treble clef with the lyrics "Now to the low". The bottom staff is a piano accompaniment in bass clef. The tempo marking "(Allarg.)" is written above the first staff, and "Tempo come primo (d=63)" is written above the second staff.

Handwritten musical score for the third system. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). The lyrics are "They cling, they cling, each with". The second staff is a vocal line in treble clef with the lyrics "leaves they cling, each with coy fan-". The third staff is a piano accompaniment in treble clef with the lyrics "Each with". The bottom staff is a piano accompaniment in bass clef with the lyrics "cling each with coy fan-tas-tic". The tempo marking "(half-bar)" is written above the first staff.

Handwritten musical score for a song, featuring lyrics and musical notation across multiple staves. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings (dim., mp, cresc., mf, f, p, leggiero). The lyrics are written below the staves, with some words underlined or in parentheses. The score is divided into several systems, each containing multiple staves. The lyrics include: "coy fan-tas-tic pose, Each", "-tas-tic pose, Each with coy", "coy fan-tas-tic pose, with coy fan-tas-tic pose, pose, Each a pe-tal", "a pe-tal, each a pe-tal of a rose", "fan-tas-tic pose, each a", "of a rose strain-ing at a", "strain-ing, strain-ing at a gos-sa-mer string, pe-tal, a pe-tal of a rose", "Each a pe-tal of a rose.", "gos-sa-mer".

dim.---mp cresc.---

coy fan-tas-tic pose, Each

dim.---mp

-tas-tic pose, Each with coy

dim.---mp

coy fan-tas-tic pose, with coy fan-tas-tic pose, pose, Each a pe-tal

dim.---mp leggiero dim.---

a pe-tal, each a pe-tal of a rose

dim.---

fan-tas-tic pose, each a

mp

of a rose strain-ing at a

mf

strain-ing, strain-ing at a gos-sa-mer string,

mf

pe-tal, a pe-tal of a rose

cresc.---

Each a pe-tal of a rose.

f mf f

gos-sa-mer

mf dim. *3* *3* *pp*

strain---ing at a gos-sa-mer string. Then

dim. *3* *3* *pp*

strain---ing at a gos-sa-mer string.

pp *dim.* *pp*

string.

p *mp* *3*

to the tall trees they climb,

pp *cresc.* *mp* *3* *cresc.* *mf*

Then to the tall trees they climb like thin

pp *cresc.* *mf*

Then to the tall trees they

(half-bar) *cresc.* *mf* *3* *dim.* *mp*

like thin globes of a---me---thyst.

mp

dim. *mp* *cresc.* *3* *mf*

globes of a---me-thyst, a---me-thyst

mf

climb, like thin globes of a---

(half-bar)

Handwritten musical score for the first system, measures 1-4. The music is written on four staves. The lyrics are: wand'ring op-als, keep-ing globes of a-me-thyst wand-ring op-als, wand'ring op-als, keep-ing. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *dim.*, and *mp*. There are also triplet markings (3) over some notes.

Handwritten musical score for the second system, measures 5-8. The lyrics are: trust with the ru-bies. keep-ing trust keep-ing trust, with the ru-bies of the trust with the ru-bies. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *cresc.*, *f*, *dim.*, and *mp*. There are also triplet markings (3) over some notes.

Handwritten musical score for the third system, measures 9-12. The lyrics are: of the time, wand'ring op-als Wand'ring time with the ru-bies of the time, wand'ring op-als. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *mp*, and *cresc.*. There are also triplet markings (3) over some notes.

Handwritten musical score for the first system. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a triplet of eighth notes, a dynamic marking of *dim.* leading to *mp*, and a half note. The second staff is in bass clef, also with a 3/4 time signature, containing a triplet of eighth notes, a dynamic marking of *dim.*, and a half note. The lyrics are: "keep--ing tryst, — keep-----ing tryst with the op--als keep----ing tryst, — with the ru---bies".

keep--ing tryst, — keep-----ing tryst with the
op--als keep----ing tryst, — with the ru---bies

Handwritten musical score for the second system. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a triplet of eighth notes, a dynamic marking of *cresc.* leading to *mf*, and a half note. The second staff is in bass clef, also with a 3/4 time signature, containing a triplet of eighth notes, a dynamic marking of *cresc.* leading to *mf*, and a half note. The lyrics are: "keep-----ing tryst with the ru---- keep--ing tryst with the ru-bies of — the time. of the time. ---bies of — the time. ru-bies of — the time.".

keep-----ing tryst with the ru---- keep--ing tryst with the ru-bies of — the time.
of the time. ---bies of — the time. ru-bies of — the time.

MADRIGAL BOOK 1 *For Music* by Clive Strutt, to texts by Oscar Wilde

No. 4 *The Lament*

αἶλινον αἶλινον εἶπε τὸ δ' εὖ νικάτω.

('Cry Woe, Woe, and let the Good prevail.') [1'25"]

Animato (mm $\text{♩} = 120$)

Animato (mm $\text{♩} = 120$)

O well for him who lives at ease

O well for him who lives

O well for

(half-bar)

with gar--

at ease, with gar--

him who lives at ease with gar-ner'd gold

Handwritten musical score for the first system. It consists of four staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second and third staves have a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The lyrics are: "Nor", "ner'd gold in wide do-main,". Dynamic markings include *mf*, *dim.*, and *mp*.

Handwritten musical score for the second system. It consists of four staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The lyrics are: "heeds the splash---ing of the rain," "Nor heeds the", "main," "Nor heeds the splash---". Dynamic markings include *cresc.*, *mp*, and *Nor*.

Handwritten musical score for the third system. It consists of four staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The lyrics are: "splash---ing of the rain," "the splash---ing of the rain," "the splash-ing of the", "ing of the rain, the crash---ing down of". Dynamic markings include *mf*, *mp*, and *f*.

The crash-*ing* down of fo-*rest*

crash-*ing* down of

rain, the crash-*ing* down

poco a poco diminuendo - *mp* *p*

fo-*rest* trees,

trees. *mp* *cresc.* *f* (h) well for

fo-*rest* trees. *mp* *cresc.* well

of fo-*rest* trees. *mf* *cresc.* *f* well

well,

dim. *f* him who ne'er hath known

mf *cresc.* *f* *dim.* for him who ne'er hath known the

for him who ne'er hath known the

dim. *mp* well for him who ne'er hath

the tra---vail
tra---vail of the hun-gry years the hun---gry, the
tra vail of the hun-gry years, the
known the tra---
of the hun---gry years
hun---gry years A fath---
hun---gry years
---vail of the hun---gry
A fa---ther
er grey with grief
a fa---ther grey with grief and
years A fa---ther

mf
mf
mp
f *dim.* *mf*
cresc.
dim.
cresc. *f* *dim.* *mf* *dim.*
dim.
mf *f* *dim.*
mp *cresc.*
mp *mf* *dim.*
cresc.
mp *cresc.*

grey with grief and tears. A

and tears.

tears, grey with grief

grey with grief and tears

mo-----ther weep-----ing

A mo-----ther weep-----ing

and tears, A mo-----ther

A mo-----ther

all a-lone.

all a-lone, all a-lone. But well

weep-----ing all a-lone. But

weep-----ing all a-lone. But well.

dim.-----mp

dim.-----p

f mp

mf

f dim.-----

dim.-----mp

f dim.-----

dim.-----p

mf dim.-----ppp

ppp f dim.-----

mf ppp

ppp cresc.

Handwritten musical score for a song, featuring lyrics and musical notation. The score is written on ten staves, with lyrics placed below the notes. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *dim.* (diminuendo). The lyrics are:

But well for
for him whose foot hath trod
well for him whose
for him whose foot hath trod the
him whose foot hath
the wea---ry road of toil and
foot hath trod the wea---
wea---ry road of toil and
trod the wea---ry road
strife, of toil and strife yet
---ry road of toil and strife
strife yet from the sor---

of toil and strife
 from the sor-rows of his
 yet from the
 rows of his life

builds lad-
 life builds, builds lad-
 sor-rows of his life builds lad-
 Builds

--ders to be near-er God.
 to be near-er, to be near-er God.
 --ders to be near-er God.
 lad-
 ders to be near-er God.

No. 5 "Canzonet" (2' 38")

Pastorale (mm $\text{♩} = 84$)

S *cresc. mf f*

v.1 I have no store of gry-pho-guard-ed
v.3 what dost thou fear? Young Hy-a-cinth is

A *p un poco marcato mf f*

v.1 I have no store of gold;
v.3 what dost, what dost thou fear?

T *p un poco marcato mf f*

v.1 I have no store of gold;
v.3 what dost, what dost thou fear?

B *p cresc. mf f*

v.1 I have no store of gry-pho-guard-ed
v.3 what dost thou fear? Young Hy-a-cinth is

dim. p pp cresc.

v.1 gold; Now, as be---
v.3 slain, Pan is not

pp p

v.1 gry-pho-guard-ed gold; Now, bare,
v.3 Hy-a-cinth is slain, what dost

pp p

v.1 gry-pho-guard-ed gold; Now, bare,
v.3 Hy-a-cinth is slain, what dost

dim. p pp cresc.

v.1 gold; Now, as be---
v.3 slain, Pan is not

mp cresc. ----- f. dim. ----- mf -----

v.1 --fore, bare is the shep-herd's fold.
v.3 here, And will not come a----gain.

cresc. ----- f. mf dim. -----

v.1 bare, as be-fore, is the shep-herd's
v.3 What dost thou fear? Will not come a--

cresc. ----- f. mf dim. -----

v.1 bare, as be-fore, is the shep-herd's
v.3 What dost thou fear? Will not come a--

mp cresc. ----- f. dim. ----- mf -----

v.1 --fore, bare is the shep-herd's fold.
v.3 here, And will not come a----gain.

p cresc. ----- f. dim. -----

v.1 Ru-----bies nor pearls have
v.3 No hor--nèd Faun Treads

mp mf dim. -----

v.1 fold. Ru---bies nor pearls have
v.3 -gain. No Faun, No hor-----nèd

p mp mf dim. -----

v.1 fold. Ru--bies nor pearls have
v.3 -gain. No Faun, No hor-----nèd

p cresc. ----- f. dim. -----

v.1 Ru-----bies nor pearls have
v.3 No hor--nèd Faun Treads

--- mp cresc. --- f dim. --- p cresc. ---

v.1 I to gem thy throat, Yet
v.3 down the yel-low leas, No

mp mf p

v.1 I to gem thy throat, wood --
v.3 Fawn, No hor-ned Fawn Treads

mp

v.1 I to gem thy throat, wood --
v.3 Fawn, No hor-ned Fawn Treads

--- mp --- f --- p cresc. ---

v.1 I to gem thy throat, Yet
v.3 down the yel-low leas,

mf dim. --- p

v.1 wood-land girls have lov'd the shep-herd's
v.3 God at dawn steals through the ol-ive

mp

v.1 -land girls yet have lov'd
v.3 down the leas, No God

mp

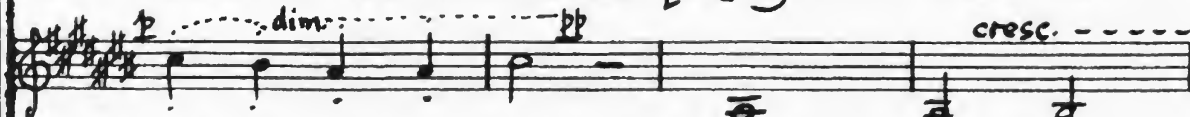
v.1 -land girls yet have lov'd
v.3 down the leas, No God

mf dim. --- p

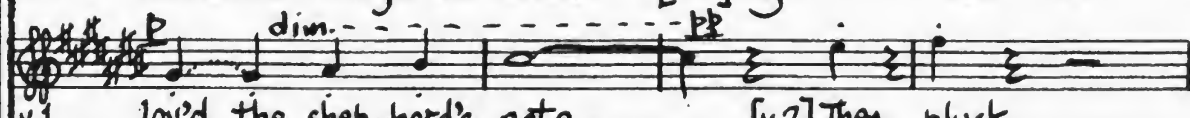
v.1 wood-land girls have lov'd the shep-herd's
v.3 God at dawn steals through the ol-ive



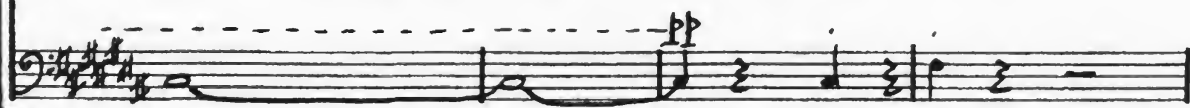
v.1 note. [v.2] Then pluck a
v.3 trees. [v.4] Hy-----las is



v.1 lov'd the shep-herd's note. [v.2] Then pluck a
v.3 steals through the trees. [v.4] Hy-----las is



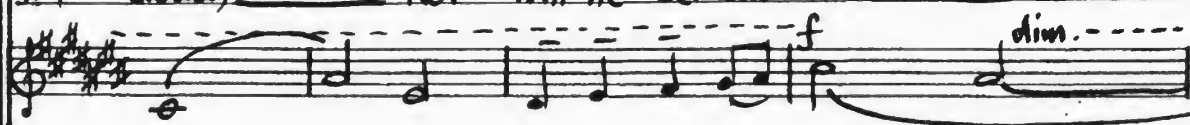
v.1 lov'd the shep-herd's note. [v.2] Then pluck,
v.3 steals through the trees. [v.4] Hy---las



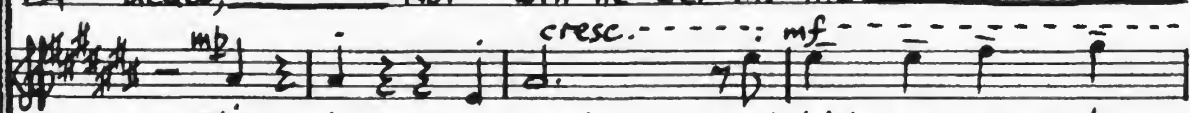
v.1 note. [v.2] Then pluck,
v.3 trees. [v.4] Hy---las



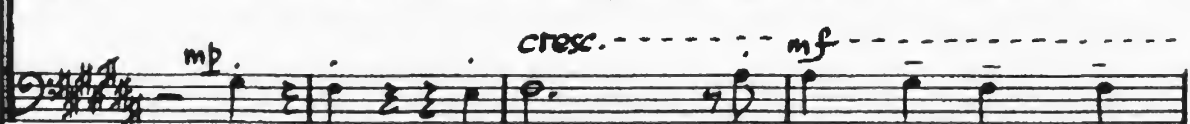
v.2 reed and bid me sing to thee
v.4 dead, Nor will he e'er div-ine



v.2 reed and bid me sing to thee
v.4 dead, Nor will he e'er div-ine



v.2 Then pluck a reed, And bid me sing to
v.4 is dead, is dead, Nor will he e'er div--



v.2 Then pluck a reed, And bid me sing to
v.4 is dead, is dead, Nor will he e'er div--

Handwritten musical score for two voices (v.2 and v.4) in G major (one sharp). The score consists of four systems of music with lyrics.

System 1:
 v.2 for I would feed thine
 v.4 Those lit-tle red Rose
 Dynamics: *p*, *cresc.*, *mp*

System 2:
 v.2 For I would feed thine
 v.4 Those lit-tle red Rose
 Dynamics: *cresc.*, *mf*

System 3:
 v.2 thee, For I would feed thine
 v.4 -ine Those lit-tle red Rose
 Dynamics: *f*, *p*, *cresc.*, *mf*

System 4:
 v.2 thee, For I would feed thine
 v.4 -ine Those lit-tle red Rose
 Dynamics: *f*, *p*, *cresc.*

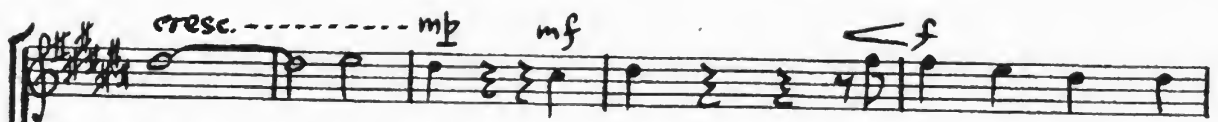
Continuation of the handwritten musical score for two voices (v.2 and v.4) in G major.

System 5:
 v.2 ears with mel-o-dy, Who
 v.4 lips of thine, of thine. On
 Dynamics: *cresc.*, *f*, *dim.*, *p*

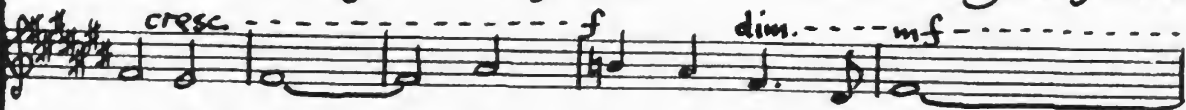
System 6:
 v.2 ears with mel-o-dy, Who
 v.4 --pe-talled lips of thine. On
 Dynamics: *cresc.*, *f*, *dim.*, *p*

System 7:
 v.2 ears with mel-o-dy, Who
 v.4 lips of thine, of thine. On
 Dynamics: *f*, *dim.*, *p*, *f*, *p*

System 8:
 v.2 ears with mel-o-dy, with mel-o-dy, Who
 v.4 --pe-talled lips of thine, Rose lips of thine. On
 Dynamics: *f*, *dim.*, *p*, *f*, *p*



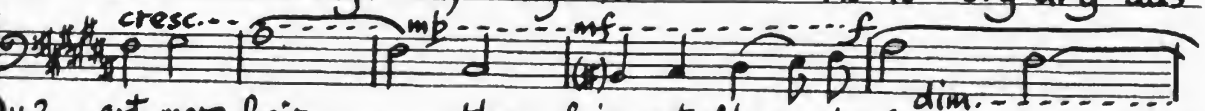
v.2 art more fair, more fair than fair-est fleur-de-
v.4 the high hill, high hill No iv-ory dry--ads



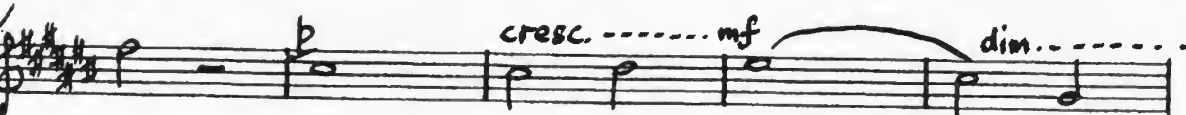
v.2 art more fair than fair-est fleur-de-lys,
v.4 the high hill No iv-ory dry-ads play,



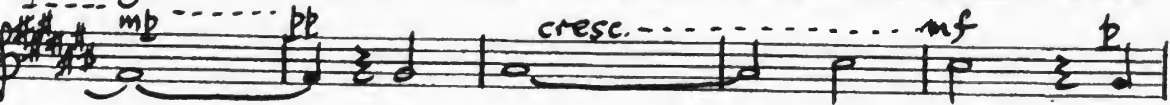
v.2 art more fair, more fair than fair-est fleur-de-
v.4 the high hill, high hill No iv--ory dry-ads



v.2 art more fair than fair-est fleur-de-lys,
v.4 the high hill No iv-ory dry--ads play,



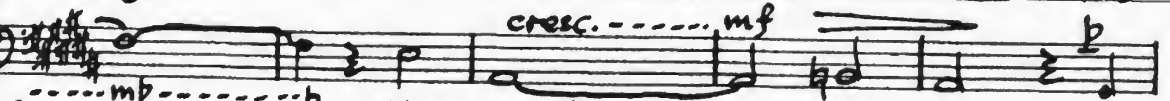
v.2 --lys, More sweet and rare than
v.4 play, Sil---ver and still sinks



v.2 More sweet and rare, more
v.4 Sil---ver and still, and



v.2 --lys, More sweet and rare than
v.4 play, Sil-----ver and still sinks



v.2 More sweet and rare, more
v.4 Sil--ver and still, and

1 *cresc.* *mf* *dim.* *p* D.C. w 3-4

v.2 sweet-est am-ber--gris.

v.4 the sad au-tumn day.

cresc. *mf* *dim.* *p*

v.2 rare than sweet-est am-ber-gris.

v.4 still sinks the sad au-tumn day.

dim. *p*

v.2 sweet-est am-ber--gris.

v.4 the sad au-tumn day.

dim. *p*

v.2 rare than sweet-est am-ber--gris.

v.4 still sinks the sad au-tumn day.

The Clive Strutt Books of Madrigals

Book I: *For Music* (1968) – Texts: Oscar Wilde

Book II: *Wind Flowers:* (1968) – Texts: Oscar Wilde

Book III: *Flowers of Gold:* (1968) – Texts: Oscar Wilde

Book IV: *Flowers of Gold Sonnets:* (1968) – Texts: Oscar Wilde

Book V: *Magdalen Walks* (1968) – Texts: Oscar Wilde

Book VI: *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

Book VII: *Requiescat* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas

Book VIII: *Voces Intimae* (1993) – Texts: Oscar Wilde and Lord Alfred Douglas. There are two versions, one for SATB and one for C-T,T,Barit.,Bass.

Book IX: *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphonary, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (Coptic Gnostic manuscript from the Nag Hammadi Library, 1945).
Forthcoming, not yet released

Book X: *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes, Thomas Gordon Hake.
Forthcoming, not yet released

Book XI: *Carmina Silvicola* (2016) – Texts: Alfred Noyes.
Forthcoming, not yet released